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Boston Reserve Closet

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ERIC PAPE SCHOOL OF ART



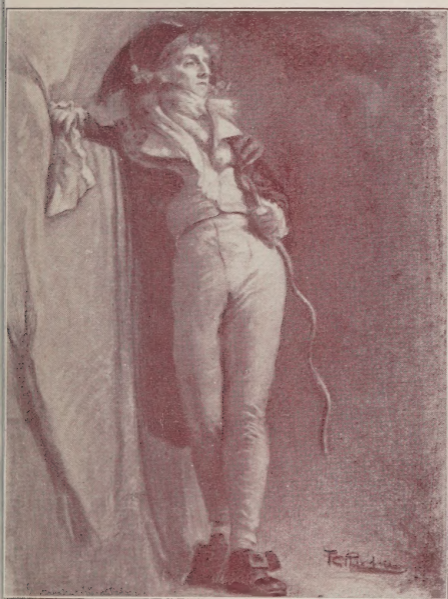
Eric Pape School of Art

FARRAGUT BUILDING

Cor. Massachusetts Avenue and Boylston Street

BOSTON, MASSACHUSETTS

Season 1905-1906



Director, ERIC PAPE

Manager, CHARLES A. LAWRENCE

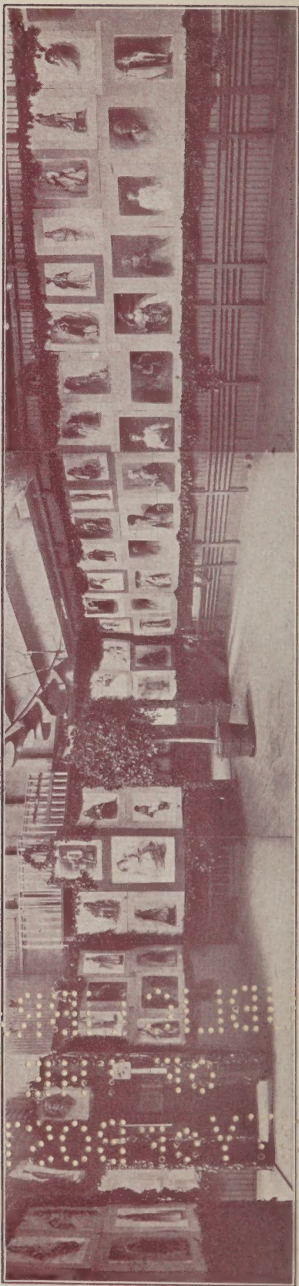
Secretary, GERTRUDE C. HILL

Head Instructor, ERIC PAPE

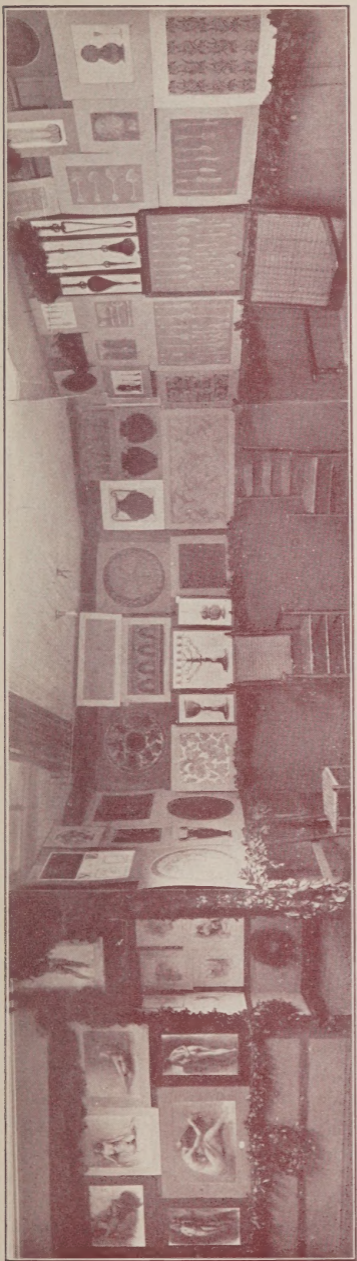
Instructors

CHARLES A. LAWRENCE

MARION L. PEABODY



Exterior of Mrs. Elizabeth T. Day
May 6, 1908





ROBERT HEMMINGS, of Boston, a student of this school from 1900-04, who received the bronze medal, 1902-03, for life drawing; bronze medal, 1903-04, for oil painting, and the silver medal, 1903-04, for life and costume drawing, was further honored by the bestowal, in 1904, of a scholarship of \$2,400 for three years' study in Paris, the gift of a Boston patron of art. Others of the past students have also gone abroad to complete their art education.

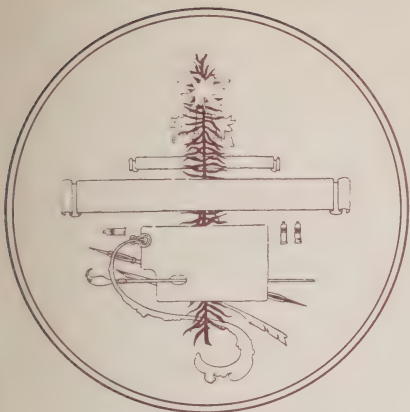
Also many former students have shown paintings at the various Art exhibitions of the United States, and are represented among the illustrators of *The Century*, *Scribner's*, *The Ladies' Home Journal*, *Collier's*, *The Saturday Evening Post*, *Success*, *The Youth's Companion*, *The Brown Book*, *American Illustrated Magazine*, *Woman's Home Companion*, *Cosmopolitan*, *New England Magazine*, and others.

Scholarships, Medals, and Prizes

A Scholarship entitles a student to free instruction during the ensuing year, and is awarded only on a high standard of yearly average.

Money Prizes are awarded in June.

A Silver and a Bronze Medal will be awarded if a sufficiently high standard of excellence is reached. Medals always carry with them Free Scholarships.



Information



THE ERIC PAPE SCHOOL OF ART closed its seventh season with an exhibition of the work of its students.

The best work of the year had been selected, embracing oil paintings, drawings, illustrations in all mediums, water-colors, decorative designs, posters, book covers, composition sketches, and completed compositions executed with models, and still-life paintings. Outdoor sketches were also shown. These had been made during three weeks in May along the North Shore, at Marblehead, one of the oldest and most interesting towns in New England. It has been said that no town in the United States possesses so large a number of quaint and picturesque old buildings. The wide variety of subjects treated included old fish-houses and wharves, marines, picturesque interiors, quaint old street scenes, and fisher-folk.

Several thousand persons visited the exhibition, which was open to the public five days, a large number having previously attended the Private View, by invitation.

The eighth year of the school begins October 2, 1905. New studios, lighted by enormous top and side lights, were constructed during the summer of 1903 especially for the use of the school, the increased attendance in all the classes making larger studios a necessity.

MR. ERIC PAPE, HEAD INSTRUCTOR AND DIRECTOR of this school, studied in Paris under



the French masters Boulanger, Lefebvre, Constant, Doucet, Blanc, Delance, and Laurens, and, while at the École des Beaux Arts, under Gérôme.

In 1890 he exhibited his first large picture, at the Société Nationale des Beaux Arts (Salon Champ de Mars), Paris, France.

In October, 1891, he left Paris for Egypt, where he remained two years, living over nine months by the great Sphinx and Pyramids of Gizeh. During this sojourn in the East, he traveled much on the Nile and made a trip through a portion of the Sahara Desert.

In 1891, Mr. Pape exhibited ten paintings at the Exposition du Caire, Egypt; four pictures at the Paris Salon, 1892; two pictures at the World's Columbian Exposition, 1893; eight works (one a piece of sculpture) at the Paris Salon, 1893; three works at the Mid-Winter Exposition, California, 1894; a collection of



illustrations at the Keppel Galleries, New York, 1895; Lotus Club, New York, 1895; Cotton States International Exposition, 1896; International Kunst Ausstellung, Munich, 1897; submitted sixteen works to jury of Paris Salon (Champ de Mars), 1897 — all were accepted (the jury requested that the artist select eight which he preferred to exhibit, as lack of space made it impossible to hang all the sixteen); collection of one hundred and twenty pictures, Omaha Exposition, 1899; Aldine Association, New York, 1899; collection of eighty-two works at the Museum of Art, Detroit, 1900; Paris Exposition Universelle, 1900; eighty-two works exhibited at the Cincinnati Museum of Art, 1900; same collection at the St. Louis Museum of Fine Arts, 1900; represented in Collection of Pen Drawings by Notable Pen Draughtsmen of Europe and America, exhibited in South Kensington Museum, London, England, 1901; in 1901 he exhibited ninety-seven works (fifty-five in oil and water-color and forty-two pen drawings) in the art gallery of the Palace of American Archaeology and Ethnology, Pan-American Exposition; Louisiana Purchase Exposition, St. Louis, 1904; Toledo, Ohio, Museum of Fine Arts, and Lincoln, Neb., Museum of Fine Arts, 1905.

Mr. Pape has exhibited several years at the Society of American Artists, New York; Pennsylvania Academy of Fine Arts; Art Institute, Chicago; Academy of Design, New York; and at numerous other exhibitions in the United States. He has been awarded five medals. In 1902 he was made a member of the Society of Arts, London, England. His illustrations for books and magazines are widely known.



More than one thousand drawings were made by him during the years from 1892 to 1902.

Among the many important works illustrated by Mr. Pape are the following: "The Fair God," by Lew Wallace (édition de luxe), being the finest set of books of their kind ever published in this country, — two volumes with two hundred and seventy-two illustrations, published by the Riverside Press, 1898; "The Life of Napoleon Bonaparte," by Prof. William M. Sloane (édition de luxe), published by the Century Company, 1895; "The Incas — Children of the Sun," by Telford Groesbeck, published by G. P. Putnam's Sons, 1897; "Robert Tournay," by William Sage, published by Houghton, Mifflin & Co., 1900; "The Scarlet Letter," by Hawthorne (édition de luxe), published by the Riverside Press, 1902; "Isidro," by Mary Austen, published by the Riverside Press, 1905; series of thirty-five water-colors were made for "The Life of Mahomet," published 1899; he also made a great number of illustrations for stories and poems which appeared in prominent magazines. From 1893 to 1895 he made many portraits of distinguished personages for the Century Company.

He has traveled extensively in Europe and the Orient, and in the remote and artistic sections of the United States and Mexico.

It is the intention of the Director to carry out the great but simple principles of the best art academies of Paris. The student will be led as much as possible in the direction of his individual tastes, with a foundation of good drawing and painting gained from the study of the living model.

There are no examinations for admittance to any of the classes in drawing. Beginners as well as advanced students are admitted to the school. Students begin at once to draw from the nude and draped model. This system, common in the academies of Paris, has been adopted with great success by this school. The old-fashioned method, requiring beginners to draw from the cast a year or two years is not employed. It has now become an established fact that students acquire better draughtsmanship and advance far more rapidly if they start at once to draw from the living model.

Advanced students will be instructed in grouping and composing on canvas. To this end, the costume model will pose frequently with

suitable accessories, and two models will pose together from time to time.

A large number of former pupils of the school are now very successful in the various branches of art and in teaching.

Students of the school may obtain free entrance cards to the Museum of Fine Arts, and may work in the art rooms of the Boston Public Library, both of which are near the school.

The Farragut Building, in which the school is situated, is one block from the Park. The heating, ventilating, and elevator service are excellent.

Board ranging from \$4.50 to \$10.00 per week may be obtained in the vicinity of the school.

Eighth Season opens October 2, closes June 2.

Class Schedule and Terms by the Month

\$15.00 per month for a Morning Course.

\$15.00 per month for an Afternoon Course.

\$20.00 per month for any two courses, a Morning Course and an Afternoon Course combined.

MORNING COURSES

Life models pose every day from 9 to 12.30 a.m.

Students work in each class every day excepting Saturdays, instruction being given twice a week in each class, on Tuesday and Friday mornings.

Separate classes for men and women in drawing and painting from the nude.

1. Drawing and Painting from Nude Model.

Charcoal, Oil and Water-color, Pastel and Red Chalk.

2. Portrait.

Charcoal, Oil and Water-color, Pastel and Red Chalk.

3. Decorative Design.

Every day, A.M. and P.M., with use of studios all day. Instruction Mondays and Thursdays, including the following list of studies.

Designing for — 1. Stained Glass and Decorative Painting. 2. Metal-work, Carved Wood, and Mosaic. 3. Tapestry, Embroideries, Carpets, Wall-paper, and Leather-work. 4. Posters, Book Covers, Initial Letters, and Decorative Illumination of Books.

The study of Historic Ornament and drawing from Plant Forms and Flowers is included in the Course of Decorative Design.

4. Still Life and Flower Painting.

Charcoal, Oil and Water-color, Pastel, Pen and Wash.



AFTERNOON COURSES

Costume models pose every day, from 1.30 to 4.30 p.m.

Students work in each class every day excepting Saturdays, instruction being given twice a week in each class, on Tuesday and Friday afternoons.

5. **Drawing and Painting from Costume Model.**

Charcoal, Oil and Water-color and Pastel.

6. **Portrait.**

Charcoal, Oil and Water-color and Pastel.

7. **Illustrating.**

A great variety of costumes are used with the models in this class, and two models will pose together from time to time.

Pen Drawing for Book and Magazine Work, Wash Drawing, Charcoal Drawing, Water-color, Red Chalk (Sanguine), Pencil Drawing, Gouache Drawing, Drawing on Process Paper (Papier Gillot), Black and White Oil Painting, Chalk and Crayon Drawing, and Pen Drawing for Newspaper Work.

A few of the costumes worn by models in the afternoon and the evening costume classes during the past season are given below, some of the costumes being genuine antiques: Arab, Franciscan Monk, Spanish Bull-fighter, Cow-boy, Gloucester Fishermen, Sioux Indian Chief in full war paint and feathers, Italian Shepherd and Brigand, Central African, Mexican, XVith

Century Dutch Cavalier, Algerian, Dutch, German, and French Peasant, Spanish Dancer and many others.

Lack of space prohibits printing a complete list.

8. Composition (Sketches).

Instruction Mondays, P.M. Free to students who are members of any two classes. \$1.00 per month for students who attend one class.

9. Composition (Advanced Class).

Instruction Mondays, P.M. The study of Historic Costume is included.

Advanced students will, from time to time, execute original compositions with the assistance of models.

10. SATURDAY MORNING CLASS, 9 A.M. to 1 P.M.

Drawing, Painting in Oil and Water-color, Designing, Still Life, and Antique. Terms per month, \$6.00.

For school teachers and for students unable to attend the school during the week.

11. Saturday Morning Sketch Class.

To encourage rapid sketching. Free to all students of the school, 9.30 to 10.30 A.M.

12. SATURDAY MORNING CLASS FOR CHILDREN, 9 A.M. Terms per month, \$6.00.

For children whose parents desire that they obtain rapid advancement in drawing while still attending the public or private schools.

13. EVENING CLASS FOR MEN.

Life Class and Illustrating Class Combined. Terms per month, \$8.00.

Nude model one week and costume model the next week, etc., alternating. Pen Drawing, Wash, Gouache, Pencil, Charcoal, Red and Black Chalk Drawing, Water-color, and Black and White Oil, etc.

Model poses every evening excepting Saturday, from 7 to 10 P.M.

Instruction is given Monday and Wednesday evenings. A great variety of costumes will be used in the Evening Illustrating Class.

No entrance fee required for evening class unless student withdraws before he has attended four months, in which case a payment of \$5.00 will be required.

Yearly Terms, Giving Reduced Rates

All Day — Morning Course and Afternoon Course combined, instruction five times each week.

Terms for all day in two classes, for example, Morning Life and Afternoon Painting Classes combined, \$20.00 per month. Or, Morning Life and



Afternoon Illustrating combined, \$20.00 per month. This arrangement gives the student five instructions each week: two instructions in the Morning Class, two instructions in the Afternoon Class and one instruction in Composition each week. A large number of students who attended the school during the past six years have selected the courses of Morning and Afternoon classes combined.

This amount (\$20.00 per month) is reduced to \$15.62½ per month by making two payments for the school year, on October 1st and February 1st, — two payments of \$62.50 each.

Half Day, Morning Class, or Half Day, Afternoon Class, instruction two times each week.

1. Terms for Morning Class, \$15.00 per month.
2. Terms for Afternoon Class, \$15.00 per month.



Giving the student two instructions each week in a Morning Class, or two instructions in an Afternoon Class.

This amount (\$15.00 per month) is reduced to \$11.25 per month if two payments of \$45.00 each are made on October 1st and February 1st for the school year. The reduction from the regular monthly rates, in both the Half Day or All Day Courses, is only allowed on a full year's attendance. The amount charged for regular monthly payments (\$15.00 or \$20.00) will be required of students who, having entered the school on yearly rates, withdraw before making the second payment. If yearly rates for All Day or Half Day Courses are not paid at specified times, monthly rates will be charged.

All payments are required to be made in advance to the Manager.

Checks should be made payable to Eric Pape. No deduction of fees will be made on account of absence. Monthly payments count from date to date.

An entrance fee of \$10.00 will be charged each student once on entering the school. This fee is not required for students of the evening course, excepting those who withdraw before they have attended four months, in which case a payment of \$5.00 will be required. The entrance fee for students of the Saturday Class is \$5.00.

Easels, drawing-boards, water-color tables, designers' tables, and individual drawers for materials



are furnished free of charge by the school for the use of the students.

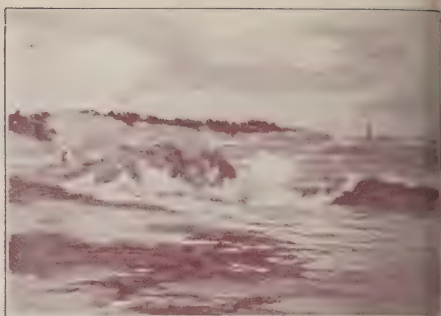
Each pupil is required to provide a portfolio in which to keep paper and drawings.

Individual lockers are furnished, when desired, for a small fee.

AWARDS FOR CONCOURS

June, 1905

The awards are as follows: Miss Elizabeth R. Withington of Brookline, Mass., silver medal and scholarship for oil painting. Norman I. Black of Malden, Mass., silver medal and scholarship for life drawing. Franklin C. Pillsbury of Winchester, Mass., bronze medal and scholarship for costume drawing and portraiture. F. Armand Both of Portland, Me., bronze medal and scholarship for costume drawing. Arthur J. Hammond of Lynn, Mass., bronze medal for high standing during the past three years. Lester G. Hornby of Providence, R. I., scholarship for pen and pencil drawing. Miss Helen



Sinclair Patterson of St. Johnsbury, Vt., and Miss Millie E. Starbuck of Mt. Auburn, Mass., scholarship for decorative design. Miss Mary H. Cummings of Brockton, Mass., renewal of scholarship for decorative design. First prize for landscape oil painting, E. R. Withington. Second prize, F. A. Both. Miss Louise P. Merritt of Minot, Mass., scholarship for landscape painting in water-color. First prize for portrait painting in water-colors, Miss Frances K. Winslow of Rutland, Vt. Highest average, first-year student in costume drawing, Miss Jean Armington of Whitefield, N. H. Highest standing, first-year student, in drawing, George D. Smith of Boston. First prize in portraiture, concours of May, 1905, Albert R. Thayer of Boston.

Honorable mention was received by the following students: Miss Edith Humphrey of St. John, New Brunswick, oil painting; Miss Marie O. Hewson of Amherst, Nova Scotia, water-color painting; E. L. Byrd of San Francisco, Cal., life drawing and portraiture; E. Emil Schedd of Allston, Mass., costume drawing. For decorative design, Dana W. Stockbridge of Manchester, N. H.; H. Edwin Ritzman of Somerville, Mass.; Harold Greenwood of Worcester, Mass.; Miss Bessie Broad of Newton, Mass.; Miss Alice T. Blanchard of Worcester, Mass., and Miss Mary T. Merrill of Lexington, Mass. For rapid sketching, Miss Mary F. Hershey of Jamaica Plain, Mass., and Miss Ethel Roberts of Roxbury, Mass. For composition sketches, Miss Edith Humphrey; Robert E. Wade of Bradford, Mass.; Miss Julia O. Boardman of Longwood, Mass.; and Harry S. Moody of Newburyport, Mass.

LIST OF ILLUSTRATIONS

PAGE

1. "A French Dandy of 1790"—charcoal drawing by F. C. PILLSBURY.
- 2,3,8,18. A portion of the Eric Pape School of Art exhibition, June, 1905.
4. "North German Girl"—brown and red charcoal drawing by F. A. BOTH.



PAGE

5. Designs on Medals awarded by the Eric Pape School of Art.
 6. "An Egyptian Harpist"—charcoal drawing by F. A. BOTH.
 7. "The Pirate"—oil painting (dimensions of canvas 4 x 6 ft.), by ELIZABETH R. WITHINGTON.
 11. "Study of the Nude"—red chalk drawing by NORMAN I. BLACK.
 13. "Study of a Girl"—oil painting by EDITH HUMPHREY.
 14. "The Picture Hat"—charcoal portrait study by F. C. PILLSBURY.
 15. "Old Woman Eating an Orange"—painted by N. I. BLACK.
 16. "The Rocks and the Sea"—water-color painting by LOUISE P. MERRITT.
 17. Afternoon Costume Class. One of the classes of the Eric Pape School of Art.
 19. A few students of a Marblehead outdoor class.
- Cover designed by JOSEPH RAYNES.

Criticism of Boston GLOBE, June 3, 1905

A RECEPTION attended by more than one thousand people was held last evening at the Eric Pape School of Art in the Farragut Building. It included a private view of the seventh annual exhibition of students' work. The exhibition includes a wide range of work in drawing and painting, showing well the scope of the school, and it is doubtful if any school of exactly this character in the country can show such excellent results. There is a fine atelier spirit in it all—especially in the drawings. The life drawings are not academic; there is a sort of individuality about them which is refreshing. This quality can be carried too far in an art school, but apparently in this school it is tempered with sound judgment. There is freedom without abandon in the work, and restraint, evidently, is a thing with which the students are not unfamiliar.



All the pictures in this catalogue, excepting those on pages 2, 3, 8, 17, 18, 19 (which are from photographs), were made by students of the classes of the school.



The out-of-door work done by the students is especially interesting, and it is very safe to say that there are few men, either in or out of schools, in the country, who can sketch out of doors with the lead pencil and show any such splendid results as L. G. Hornby and N. J. Black. The work of these young men is altogether in a class by itself. There is no evidence of the tyro in it. If anything, Hornby shows the more power in handling and his color balances and composition. But there is not much choice. Hornby shows also some very fine work with the pen, and a few etchings on copper that are full of character. The sketches he has made around Marblehead with the pencil show well the fine picturesque qualities of that old shore town.

But Black is even more versatile than Hornby. Some of his color sketches are very strong, and his work in drawing from the nude is about the best in the school.

The life drawings as a whole are more than usually interesting, especially those in which the costume is used. However, the test in life drawing is the nude, and here the students show up well.

The work of A. R. Thayer, T. A. Both, N. J. Black, Miss Withington, F. C. Pillsbury, Moody Byrd and Edith F. Humphrey is especially noticeable in the life class exhibit. The model is not regarded altogether as a "lay figure" in this school; it has, when costumed, something to emphasize the action, both in environment and light, so that in a measure most of the drawings have in them the foundation principles of a picture that is somewhat definite in purpose.

The work of the class in painting has good, sound qualities. The work of the class in decorative design is also purposeful work, along the lines of stained glass, book covers, book plates, silverware, wall paper, etc., and many of the examples shown are of a high order. There is some work in book illumination that is exceptional.

Museums in Boston and Vicinity Free to Students

Museum of Fine Arts, Boston. Fogg Art Museum. Germanic Museum, Peabody Museum, and Agassiz Museum, all of Harvard University, Cambridge. Museum of Natural History, Boston. Naval Museum, Navy Yard, Charlestown. Harvard Semitic Museum, Cambridge. Boston Public Library (largest public library in America). The Old State House, 1713. Old South Meetinghouse, 1730 (small room).

Armory in Faneuil Hall.

In addition to the list given above there are buildings and sites of historical interest in and near Boston far too numerous to mention.



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Eric Pape School of Art
Boston
Massachusetts

Eric Pape School of Art

FARRAGUT BUILDING

Corner Massachusetts Avenue and Boylston Street

BOSTON, MASSACHUSETTS

Season 1908-1909



Director, ERIC PAPE

Secretary, MARIE T. LYONS

Head Instructor

ERIC PAPE

Instructors

GEORGE L. NOYES

MARION L. PEABODY

Handy Andy
Oct. 1, 1909





Information.

THE ERIC PAPE SCHOOL OF ART closed its tenth season on May 30, 1908. The exhibitions of students' works which have regularly, for the past nine years, been held in the first week in June, will take place hereafter during the month of January. E

The coming winter the Director proposes to hold a large exhibition, which shall include the best fruits of the ten years during which the school has grown to its present proportions. E

The past season's students have been enrolled from all sections of the United States, Canada, Mexico and Cuba, and even from European and Asiatic countries. E

Former students of this school are represented by eleven works in this year's Paris Salons and also by several works in the Royal Academy exhibition in London. Other former pupils are working in various European countries and many of our students have turned out to be eminently successful illustrators and designers as well as art instructors, both in this country and abroad.

For the coming exhibition, to be held in January, 1909, the best work has been selected during the past year, embracing oil-paintings, drawings, illustrations in all mediums, water-colors, decorative designs, composition sketches and completed compositions executed with models, and still-life paintings. Out-door sketches were also selected; these were made during four weeks in May, at Marblehead, one of the oldest and most

interesting towns in New England. The wide variety of subjects treated included old fish-houses and wharves, marines, picturesque interiors, quaint old street scenes and fisher folk.

The classes continue during the month of May at the studios of the school for those students who do not wish to avail themselves of the excellent opportunity to study out of doors as a sequence to the in-door work.

The eleventh year of the school begins September 29, 1908, Monday, September 28, being reserved for registration day. New studios lighted by large top and side lights were constructed in 1903 especially for the use of the school.

It is the intention of the Director to carry out the great but simple principles of the best art academies of Paris. The student will be led as much as possible in the direction of his individual tastes, with a foundation of good drawing and painting gained from the study of the living model.

There are no examinations for admittance to any of the classes in drawing. Beginners as well as advanced students are admitted to the school. Students begin at once to draw from the nude and draped model. This system, common in the academies of Paris, has been adopted with great success by this school. The old-fashioned method, requiring beginners to draw from the cast a year or two years, is not employed. It has now become an established fact that students acquire better draughtsmanship and advance far more rapidly if they start at once to draw from the living model.

Advanced students will be instructed in grouping and composing on canvas. To this end, the costume model will pose frequently with suitable accessories, and two models will pose together from time to time.

Students of the school may obtain free entrance cards to the Museum of Fine Arts, and may work in the art rooms of the Boston Public Library, both of which are near the school. There are also many museums in Boston and vicinity free to the students of the school, such as the Fogg Art Museum, Germanic Museum, Peabody Museum, and Agassiz Museum, all of Harvard University, Cambridge; Museum of Natural History, Boston; Naval Museum, and Frigate Constitution ("Old Ironsides"), now restored, at the U.S. Navy Yard, Charlestown; Harvard

Semitic Museum, Cambridge; The Old State House, 1713; Old South Meeting House, 1730 (small fee); Armory in Faneuil Hall.

The Farragut Building, in which the school is situated, is one block from the Park. The heating, ventilating, and elevator service are excellent.

The cost of living in Boston is moderate, and accommodations within reasonable distance of the school are readily secured for both men and women. Board ranges from \$4.50 to \$10.00 per week.

Easels, drawing-boards, water-color tables and designers' tables are furnished free of charge for the use of the students.

Each pupil is required to provide a portfolio in which to keep paper and drawings.

Individual lockers are furnished, when desired, for a small fee.

ERIC PAPE, HEAD INSTRUCTOR AND DIRECTOR of this school, studied in Paris under the French masters, Boulanger, Lefebvre, Constant, Doucet, Blanc, Delance, and Laurens, and while at the Ecole des Beaux Arts, under Gérôme.

In 1889 he worked for a year among the peasants and the picturesque country of northern Germany, and painted his first large Salon picture, "Zevener Spinnerin" ("La Fileuse de Zeven") which was exhibited in 1890 in the Salon Société Nationale des Beaux Arts, Champ de Mars, Paris, France. It was later awarded a medal at the California Mid-Winter Exposition.

In October, 1890, he left Paris for Egypt, where he remained two years, living over nine months by the great Sphinx and Pyramids of Gizeh. During this sojourn in the East, he traveled much on the Nile, and made a trip through a portion of the Sahara Desert.

In 1891, Mr. Pape exhibited ten paintings at the Exposition du Caire, Egypt; four pictures at the Paris Salon, 1892; two works at the World's Columbian Exposition, 1893, "The Site of Ancient Memphis" and "The Great Sphinx by Moonlight"; eight works (one a piece of sculpture) at the Paris Salon, 1893, among them being "The Two Great Eras," a large painting which later received a medal at the Atlanta Exposition; three works at the Mid-Winter Exposition, California, 1894; an exhibition at the Keppel

Galleries, New York, in conjunction with works by Messrs. de Myrbach and Castaigne, made for the Life of Napoleon Bonaparte, 1895; four works at the Lotus Club, New York, 1895; Cotton States International Exposition, 1896; exhibited by special invitation of the jury at the International Kunst Ausstellung, Munich, 1897, the large decorative painting "Angel with the Book of Life;" submitted sixteen works to jury of Paris Salon (Champ de Mars) 1897, all of which were accepted, the jury requesting that the artist select eight which he preferred to exhibit, (an unusual honor,) as lack of space made it impossible to hang all the sixteen; collection of one hundred and twenty pictures, Omaha Exposition, 1899; a collection of twelve pictures, Aldine Association, New York, 1899; collection of eighty-two works at the Museum of Art, Detroit, 1900; Paris Exposition Universelle, 1900; collection of eighty works exhibited at the Cincinnati Museum of Art, 1900. The St. Louis Museum of Fine Arts gave an important representative exhibition of the artist's oil and water-color paintings and drawings, in 1900; represented in Collection of Pen Drawings, by "Notable Pen Draughtsmen of Europe and America" exhibited in South Kensington Museum, London, England, 1901; in 1901 he was invited to exhibit ninety-seven works, in the art gallery of the Palace of American Archaeology and Ethnology, Pan-American Exposition, representative of the life and customs of the ancient Incas, Toltecs, and Aztecs, including scenes of the Spanish Conquest of Mexico; he was awarded a medal for the collection; exhibited in the Art Palace of the Pan American Exposition, Buffalo, N. Y., 1901; "The Foaming Surges," a large, decorative painting, exhibited at the Louisiana Purchase Exposition, St. Louis, 1904; Toledo, Ohio. Museum of Fine Arts, and Lincoln, Neb., Museum of Fine Arts, 1905. In 1907 he designed the memorial, dedicated August 15th, 1907, commemorating the Founding of the Massachusetts Bay Colony in 1623. It consists of a colossal bronze tablet surrounded by a bold granite bas-relief on a huge boulder (200 feet long by 50 feet high) at Stage Fort Park, Gloucester, Mass. Designed and executed in 1906 the petition to Congress from the citizens of Massachusetts, to preserve from destruction the famous U. S. Frigate, Constitution. This immense illuminated parchment and scroll

is now permanently on exhibition in the reception room of the Navy Department, Washington, D. C.

Mr. Pape has exhibited several years at the Society of American Artists, New York; Pennsylvania Academy of Fine Arts; Art Institute, Chicago; Academy of Design, New York; Art Club, and at the Copley Society, Boston, and numerous other exhibitions in the United States. His paintings are to be found in many private collections of art throughout the United States.

He has been awarded five medals. In 1902 he was made a member of the Society of Arts, London, England, member of "The Players," New York, since 1895; was elected to the Atlantic Union, London, England, 1906, and is a foundation member of the United Arts Club, London, England, 1906.

He is represented in "European Pictures of the Year," published in London, 1893; "Le Salon de 1893" (edition de luxe), published in Paris; "Great Biblical Pictures of the XIX Century," published by Cassel, London, 1893; in the "Studio," London, 1902; "Brush and Pencil," 1899, and many other important art journals.

Among the many works illustrated by Mr. Pape are the following: "The Fair God," in two volumes, by Lew Wallace, the edition de luxe being the finest set of books of their kind ever published in this country—two volumes with two hundred and seventy-two illustrations, published by the Riverside Press, 1898; "The Life of Napoleon Bonaparte," by Prof. William M. Sloane (edition de luxe), published by the Century Company, 1895; "Hilda Strafford" (a California story) by Beatrice Harraden, 1895; "The Children of the Sun," by Telford Groesbeck, published by G. P. Putnam's Sons, 1897; "The Turn of the Screw," by Henry James, for the Collier Co., 1898; series of thirty-five water-colors were made for "The Life of Mahomet," in 1899; "The Great North Road," by Robert Louis Stevenson, published in 1899; "Robert Tournay," by William Sage, published by Houghton, Mifflin & Co., 1900; "The Scarlet Letter," by Hawthorne (edition de luxe), published by the Riverside Press, 1902; "Isidro," by Mary Austen, published by the Riverside Press, 1905; "The Poems of Madison Cawein," five volumes, (edition de luxe), published by

the Bobbs-Merrill Co., 1907; "The War of the Air," by H. G. Wells, 1908; a series of portraits for the "Memoirs of Ellen Terry," S. S. McClure Co., 1908; he also made a great number of illustrations for stories and poems which appeared in prominent magazines. From 1893 to 1895 he made many portraits of distinguished personages for the Century Company.

He has traveled extensively in Europe and the Orient, and in the remote and artistic sections of the United States and Mexico.

GEORGE L. NOYES resigned his position as assistant professor of drawing and painting at Leland Stanford University, Palo Alto, California, in 1906, to assist Mr. Pape as instructor at the Eric Pape School of Art.

He studied for four years in Paris under the French masters Courtois and Rixens, Paul Delance and Callot.

He exhibited at the Paris Salon (Société des Artistes Français), 1892. In this country his work has been shown at the Society of American Artists, New York; Chicago Art Institute; Worcester Art Museum; Boston Art Club; Pennsylvania Academy of Fine Arts; Rochester Museum of Fine Arts; Copley Society, Boston; and at the Minneapolis Art Museum. A collection of twenty-two works was exhibited at the Twentieth Century Club, Boston, 1908. Mr. Noyes is also represented in many private collections.

He has passed several winters in Algeria, Mexico and in Venice.

MISS MARION L. PEABODY has made an excellent reputation for herself as a decorator and also as a designer of fabrics, wall-papers, costumes and book-covers. Her work has been shown in many important arts and crafts exhibitions. Miss Peabody has assisted Mr. Pape for a number of years in the class of Decorative Design.



TENTH SEASON OPENS OCTOBER 1, CLOSES JUNE 1

Class Schedule and Terms by the Month

\$15.00 PER MONTH FOR A MORNING COURSE.

\$15.00 PER MONTH FOR AN AFTERNOON COURSE.

\$20.00 PER MONTH FOR ANY TWO COURSES, A MORNING COURSE AND AN AFTERNOON COURSE COMBINED.

Morning Courses

LIFE MODELS POSE EVERY DAY FROM 9 TO 12.30 A.M.

Students work in each class every day excepting Saturdays, instruction being given twice a week in each class, on Tuesday and Friday mornings.

Separate classes for men and women in drawing and painting from the nude.

1. DRAWING AND PAINTING FROM NUDE MODEL.
Charcoal, Oil and Water-color, Pastel and Red Chalk.
2. PORTRAIT.
Charcoal, Oil and Water-color, Pastel and Red Chalk.

Afternoon Courses

COSTUME MODELS POSE EVERY DAY, FROM 1.30 TO 4.30 P. M.

Students work in each class every day, excepting Saturdays, instruction being given twice a week in each class, on Tuesday and Friday afternoons.

3. DRAWING AND PAINTING FROM COSTUME MODEL.
Charcoal, Oil and Water-color and Pastel.
4. PORTRAIT.
5. ILLUSTRATING.

A great variety of costumes is used with the models in this class, and two models will pose together from time to time.

Pen Drawing for Book and Magazine Work, Wash Drawing, Charcoal Drawing, Water-color, Red Chalk (Sanguine), Pencil Drawing, Gouache Drawing, Drawing on Process Paper (Papier Gillot), Black and White Oil Painting, Chalk and Crayon Drawing, and Pen Drawing for Newspaper Work.

6. COMPOSITION (SKETCHES).
Instruction Mondays, P. M. \$2.00 per month for students who attend one class. \$1.00 per month for students who attend two classes.
7. COMPOSITION (ADVANCED CLASS).
Instruction Mondays, P. M. The study of Historic Costume is included.
Advanced students will, from time to time, execute original compositions with the assistance of models.

Saturday Morning Classes

8. SATURDAY MORNING CLASS, FOR PUBLIC SCHOOL TEACHERS 9 A. M. TO 1 P. M., DRAWING, AND PAINTING, IN OIL AND WATER-COLOR, AND ANTIQUE. Terms \$6.00 per month.
9. SATURDAY MORNING CLASS, 9 A. M. TO 1 P. M., STILL-LIFE, DESIGNING, AND PAINTING FROM THE DRAPED MODEL. Terms \$8.00 per month.
10. SATURDAY MORNING SKETCH CLASS, 9.30 TO 10.30 A. M. To encourage rapid sketching. Terms \$1.00 per month.
11. SATURDAY MORNING CLASS FOR CHILDREN, 9 A. M. Terms per month, \$6.00.
For children whose parents desire that they obtain rapid advancement in drawing while still attending the public or private schools.

Evening Classes

12. EVENING CLASS FOR MEN. LIFE CLASS AND ILLUSTRATING CLASS COMBINED. Terms per month, \$8.00.
Nude model one week and costume model the next week, etc., alternating. Pen Drawing, Wash, Gouache, Pencil, Charcoal and Red Chalk Drawing, Water-color, and Black and White Oil, etc.
13. EVENING COMPOSITION SKETCH CLASS. \$1.00 per month.

MODEL POSES FOUR EVENINGS EACH WEEK FROM 7 TO 10 P. M.

Instruction is given Tuesday and Friday evenings. A great variety of costumes will be used in the Evening Illustrating Class. An entrance fee of \$5.00 is charged every student of the evening class on entering the school.

Decorative Design

14. DECORATIVE DESIGN. Terms per month, \$15.00.
Every day, A. M. or P. M. Instruction Mondays and Thursdays, including the following list of studies:—
Designing for—1. Stained Glass and Decorative Painting. 2. Metal-Work, Carved Wood, and Mosaic. 3. Tapestry, Embroideries, Carpets, Wall-paper, and Leather-work. 4. Posters, Book Covers, Initial Letters, and Decorative Illumination of Books.
The study of Historic Ornament and drawing from Plant Forms and Flowers is included in the Course of Decorative Design.

DECORATIVE DESIGN, Yearly reduced rate terms, two payments of \$45.00 each. (\$90.00 per year). The course in Decorative Design is very practical and complete.

Yearly Terms, Giving Reduced Rates

ALL DAY—MORNING COURSE AND AFTERNOON COURSE COMBINED, INSTRUCTION FIVE TIMES EACH WEEK.

Terms for all day in two classes, for example, Morning Life and Afternoon Painting Classes combined, \$20.00 per month. Or, Morning Life and Afternoon Illustrating combined, \$20.00 per month. This arrangement gives the student four instructions each week: two instructions in the Morning Class, two instructions in the Afternoon Class. A large number of students who attended the school during the past eight years have selected the courses of Morning and Afternoon classes combined.

THIS AMOUNT (\$20.00 PER MONTH) IS REDUCED TO \$15.62½ PER MONTH BY MAKING TWO PAYMENTS FOR THE SCHOOL YEAR, ON OCTOBER 1ST AND FEBRUARY 1ST,—two payments of \$32.50 each.

HALF DAY, MORNING CLASS, OR HALF DAY, AFTERNOON CLASS, INSTRUCTION TWO TIMES EACH WEEK.

1. Terms for Morning Class, \$15.00 per month.

2. Terms for Afternoon Class, \$15.00 per month.

Giving the student two instructions each week in a Morning Class, or two instructions in an Afternoon Class.

THIS AMOUNT (\$15.00 PER MONTH) IS REDUCED TO \$11.25 PER MONTH IF TWO PAYMENTS OF \$45.00 EACH ARE MADE ON OCTOBER 1ST AND FEBRUARY 1ST FOR THE SCHOOL YEAR. THE REDUCTION FROM THE REGULAR MONTHLY RATES, IN BOTH THE HALF DAY OR ALL DAY COURSES IS ONLY ALLOWED ON A FULL YEAR'S ATTENDANCE. THE AMOUNT CHARGED FOR REGULAR MONTHLY PAYMENTS (\$15.00 OR \$20.00) WILL BE REQUIRED OF STUDENTS WHO, HAVING ENTERED THE SCHOOL ON YEARLY RATES, WITHDRAW BEFORE MAKING THE SECOND PAYMENT. IF YEARLY RATES FOR ALL DAY OR HALF DAY COURSES ARE NOT PAID AT SPECIFIED TIMES, MONTHLY RATES WILL BE CHARGED.

ALL PAYMENTS ARE REQUIRED TO BE MADE IN ADVANCE.

CHECKS SHOULD BE MADE PAYABLE TO ERIC PAPE.

NO DEDUCTION OF FEES WILL BE MADE ON ACCOUNT OF ABSENCE. MONTHLY PAYMENTS COUNT FROM DATE TO DATE.

AN ENTRANCE FEE OF \$10.00 WILL BE CHARGED EACH DAY STUDENT ONCE ON ENTERING THE SCHOOL. THE ENTRANCE FEE FOR STUDENTS OF THE SATURDAY CLASS IS ONLY \$5.00. THE ENTRANCE FEE FOR THE EVENING CLASS IS ALSO ONLY \$5.00.

Scholarships and Medals

A SILVER AND A BRONZE MEDAL will be awarded if a sufficiently high standard of excellence is reached. Medals always carry with them Free Scholarships.

Following is the list of awards for the season of 1908-1909:

Highest honor students, Franklin C. Pillsbury of Boston, and Miss Jean Armington of Whitefield, N. H.

Miss Annie H. Jackson of Brookline, Mass., silver medal for portraiture.

Miss Grace Perry of Readsboro, Vt., bronze medal for studies of the costume model.

Mrs. Anne Bosworth Greene of Springfield, Mass., bronze medal for water-color painting.

Donald Ross of Somerville, Mass., bronze medal for landscape studies.

Miss Katharine Kent of Brookline, Mass., bronze medal for oil painting.

Miss Martha Jarvis of Waltham, Mass., bronze medal for general excellence in charcoal drawing.

Special honor students—Edw. L. Byrd of San Francisco, Cal.; George W. Childs of Dorchester, Mass.; T. D. Skidmore of Brookline, Mass.; Henry C. S. Mason of Marblehead, Mass.; Miss Maud Perrin of White River Junction, Vt.; J. W. Calder of New York, N. Y.; Lyle T. Hammond of Waltham, Mass.; Miss Esther Churbuck of Randolph, Mass.; J. Percy Burt of Taunton, Mass.

Honorable mention for life drawing—Fred J. Casavant, Jr., of Fitchburg, Mass.; Theodore H. Becker of Buffalo, N. Y.; Miss Elsie A. Seeger of the City of Mexico, Carl Nordstrom of Cambridge, Mass.; Harold Brooks of Taunton, Mass.; George A. Thurston of Roxbury, Mass.

Honorable mention for studies from the costume model—Miss Elsie A. Seeger, George A. Thurston, Fred J. Casavant, Jr., Charles E. Shirley of Chestnut Hill, Mass.; Carl Nordstrom, Perry Haynes of Cambridge, Mass.; Miss Marion Pierce of Red Wing, Minn.; R. E. Grace of Boston, Mass.; Theodore H. Becker, Miss Nina Hackanson of Finland; N. K. Saunders of Waltham, Mass.; Louis J. Walter of Boston, Mass.

Honorable mention, decorative design—Miss Laura Kenney of Boston, Mass.; Miss Mabel H. Drake of Tilton, N. H.; Miss Ella Holt of Chelsea, Mass.; Miss Mary E. Osborne of Revere, Mass.; Miss Cornelia Haynes of Lakeport, N. H.; George M. Nye of Lynn, Mass.

Honorable mention for portraiture—Miss Elsie A. Seeger, N. K. Saunders, Miss Isabel A. Higbee of Hyde Park, Mass.

Honorable mention for landscape and marine studies made at Marblehead during the month of May—Theo. H. Becker, Fred J. Casavant, Jr., Miss Emilie C. Flagg of Cambridge, Mass.; Miss Mary Turner Merrill of Malden, Mass.; Miss Mary L. Weston of Yarmouth, N. S.; Leo Hyland of Ludlow, Mass.; Miss Alice Dennis of Medford, Mass.; Harold Brooks, Miss Nina Hackanson, Miss Cornelia Haynes; George B. Seitz, of Newton Centre, Mass.

List of Illustrations in this catalogue:

Frontispiece, a full-length (life size) portrait painted by a student in the Advanced Painting Class.

Illustrations, pages 14, 15, 16 and 17, show portions of the Eric Pape School of Art exhibition of students' works.

Illustrations, pages 18 and 19, are from photographs showing a few of the students of the Marine and Landscape Classes, and those on pages 3 and 8 are from photographs showing members of the morning portrait and afternoon costume classes.

Cover design and Title-page, the medal awarded students for a high standard of excellence.

Criticism of the Press

"In ten years this school has grown from modest beginnings to be one of the most important and influential in the country, and many of its graduates have achieved high honors both in this country and abroad during these years. Of course one of the

chief merits of this school is its eclecticism—the effort to develop the student along the strongest personal lines into the broad field of art. In other words the academic idea is subserved to the atelier method which has proved so successful in France. The atmosphere is here, the opportunity is here, but it is put up to the student all the time. The personal equation is the factor that is relied on and the power of initiative is fostered. Mr. Pape is clearly a master in these subtle things which make for the after success of the artist, and breeds a spirit of independence in work, which, after all has much to do with success in any field of artistic endeavor.

“It is doubtful if any school of exactly this character in the country can show such excellent results. There is a fine atelier spirit in it all. . . . The life drawings are not academic; there is a sort of individuality about them which is refreshing. . . .”

“The out-of-door work done by the students is especially interesting. . . .”

“Some of the color sketches are very strong. . . .”

“The model is not regarded altogether as a ‘lay figure’ in this school; it has, when costumed, something to emphasize the action, both in environment and light, so that in a measure most of the drawings have in them the foundation principles of a picture.”

“The work of the class in painting has good, sound qualities. The work of the class in decorative design is also purposeful work, . . . and many of the examples shown are of a high order. There is some work in book illumination that is exceptional.”

“This exhibition surpasses any of those held heretofore in many essential respects. The scope of the work done in this school is remarkable. It is no wonder that so many of the graduates of this school have been so successful abroad and at home.

“Many former students have shown paintings at the various Art Exhibitions in the United States, and in Europe, and are represented among the leading illustrators of *The Century*, *Scribner's*, *The Ladies' Home Journal*, *Collier's*, *The Saturday Evening Post*, *Life*, *Success*, *The Youth's Companion*, *The Brown Book*, *American Illustrated Magazine*, *Woman's Home Companion*, *Cosmopolitan*, *New England Magazine*, *Harper's*, and others.

“Apparently the students can do something when they graduate from this school.

“In oil paintings from life, the work is of a very high order. Some of the portrait work in oils is notable.

“They are all vigorous, simple and direct in color quality, and drawing.

“Mr. Pape has many of his models pose in costume, and this gives great color variety in both the black and white drawings and the oils. The result is that the students quickly develop a sense of color balances, and color distribution, with tone values that give their work an air of maturity which is not usual in American art schools.

“The drawings from the nude are all splendid. Some portraits in brown crayon are well modeled and drawn with a feeling of certainty.

“The class in decorative design looms up very strong this year also. There is great variety in the work and it is all well drawn, and where there is any lettering, as in posters, it is well done.

“The work of the composition class in colors is the best ever done in the schools.”













ERIC PAPE SCHOOL OF ART

FARRAGUT BUILDING, CORNER MASSACHUSETTS AVENUE AND BOYLSTON STREET, BOSTON, MASS.

APPLICATION FOR ADMISSION

Date

Class or Classes you will enter

Name of Applicant's father or mother or guardian

Home Address of Applicant

References

Who is responsible for payment of your tuition? Give Name and Address in full.

Signature of Applicant

City Address of Applicant



